

MAJOR AND MINOR.

A. J. Goodrich will assume the editorial chair of *Brainard's Musical World*, vacated by the death of Carl Merz.

Mrs. H. S. Praetorius, who is in New York pursuing her studies, will appear in several prominent concerts there before long under flattering auspices.

Gladstone.—Mr. Gladstone's new daughter-in-law, Mrs. Henry Gladstone, is not only young and handsome, but accomplished in music and languages. She is an admirable performer on the violin. She is a small brunette, with a smiling face, and is a clever talker.

Quail on toast, at Milford's.

Strauss.—Johann Strauss, the great waltz writer, told an interviewer the remarkable fact that, though the family had been writing dance music for three generations, not one of them could dance a step, and if he himself were put on the floor he would "cut a shocking figure."

Fano.—The baritone, Davide Squarcia, recently deceased, bequeathed 100,000 francs (\$20,000), to the Home for Aged Men at Loretto. Squarcia was very popular on the operatic stage twenty-five years ago. His *Guglielmo Tell* was his most successful role, and it is said has never been equaled since he retired from the stage.

Hard Work for Little Pay.—Fiddling and drumming, or sawing the big bass viol may not look like hard work when viewed from a comfortable balcony chair, but it is hard work,

monotonous as well, and exacting. If every orchestra player got his regular price he would only get a fair return for the time and money required to learn his profession. All ordinary vocations are closed to the orchestra player. His rehearsals on Mondays, his matinees on Wednesdays and Saturdays prevents his getting employment in an office or a store, and consequently all he can do is to devote himself to composing, arranging or writing music or teaching. And any one who knows the hardships attending these callings, especially when the aspirant is poor and unknown, will not envy his lot. Most orchestra players live on their earnings as players, and when the summer season comes they go out of town to watering places, or find employment in local picnic bands, or they go hungry, as luck may direct. For luck and not hard work or skill seems to direct the hiring of such hands.

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In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 39. We recognize no other.

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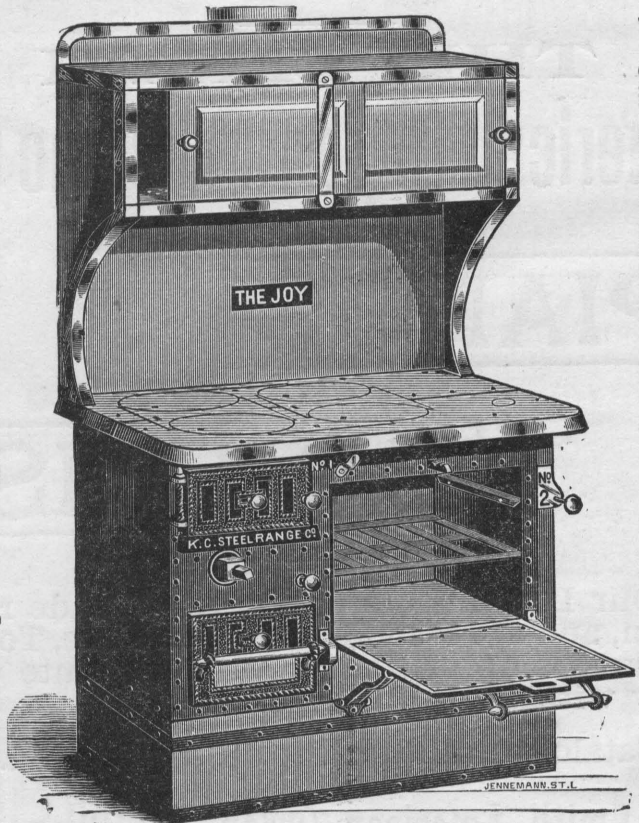
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THE EASTER OPERA FESTIVAL.

THE Easter Holiday Grand Opera Festival will be by far the most important musical affair of the year. Fully three hundred people will be engaged in giving the Operas announced for the week by the Emma Juch Opera Company and the force of auxiliaries secured. The Orpheus Sängerbund, one of the most prominent singing societies of this city, has agreed to take part in the Festival, which will be a guarantee that the grand choruses will be all that could be asked for. The Orchestra will be a large one, composed of about sixty solo instrumentalists, under the baton of Adolph Neuendorf, while the stage will be in charge of Emil Hahn, who has superintended the most elaborate productions of Grand Opera in Europe and who came to this country to take charge of the stage of the Juch organization for this present season. The repertoire selected by the management for this Festival will include Faust, Carmen, Mignon, William Tell, Trovatore, Rigoletto, and The Freischütz. The latter may be considered a musical novelty, as this production of it will be the first ever given here in English. Miss Juch will sing every performance, except those of Tuesday evening and Saturday afternoon, when Georgini Von Januschowsky will assume the roles requiring the soprano voice.

The mounting and costuming of the Operas will be very elaborate, as the management has the entire plant of the American Opera Company at their disposal, which enables them to present these great music dramas in a most complete, as well as a historically correct manner. Arrangements have been made with the leading florist to decorate the foyer and lobbies of the Exposition building during this engagement, and the lounges and promenades of the great building will undoubtedly present a very beautiful appearance when brilliantly lighted and artistically decorated with growing plants, palms and evergreens, making a very appropriate Easter floral display.

Our leading musical and society people are taking a great interest in this season of Grand Opera, coming, as it does, after the close of the Lenten season, and the modistes and milliners are having a veritable boom with the orders for attractive toilets to be ready by Easter Monday.

The advance sale of seats will commence at Bollman Brothers Company, Monday, March 31st, and the scale of prices will range from 50c. to \$1.50 for reserved seats, according to location.

The organization of the Emma Juch Grand English Opera Company has been called by the Eastern press the most ambitious attempt at Grand Opera in the vernacular of our times, and we are inclined to think that the Eastern press is correct, for the reason that the Juch Company is, without doubt, the largest private enterprise in the Operatic field, and is in the hands of the most careful and experienced management now handling Grand Opera—a management that has had the advantage of touring the country with the American and National companies, and is enabled to profit by the mistakes made in the conducting of those enterprises.

A Grand Opera Company, to be successful, must contain all the elements of success, viz.: a strong, carefully selected list of principals; a perfect orchestra, under the baton of an experienced conductor; and a well drilled chorus, composed of young, fresh voices. To these must be added a complete plant of scenery, costumes and properties, and last, but most important, a strong repertoire—this last being the most difficult to obtain, as it can only be had by a long and careful system of rehearsals and study under the watchful eye of a director who knows Opera from the most trifling incident to the most important ensemble. A good repertoire, with the members "well up" in every detail, can only be obtained by a company being composed of the right sort of material. There must be no drones in the hive. Every member of a successful organization must have ambition both personal and for the collective success of the company of which he or she is a member in fact in all things pertaining to the entertainments of all Opera Companies, the company must be a unit. In order for any large musical organization to do its best work confidence and respect in and for the man-

agement accompanied by a knowledge of the superior talents of the star are absolutely necessary. The faults of the American and National Opera Companies have no place in the Juch Organization. The feeling shown by each individual member of this company is evidently that the success of the whole is in the hands of the individual and the individual being thus responsible for the whole, works to and thus secures that success by a heart interest in every thing that will advance the interests of the concern. The full confidence Miss Juch has in her own ability as an artist and in the ability of her managers to guide the great concern of which she is the head, is contagious and doubtlessly inspires the other members of the company. Musical Director Neuendorf has long been known as one of the strictest as well as just conductors in the musical profession, under his baton the solo instrumentalists composing his Orchestra grow to know that excellence is the only escape from repeated rehearsals and the desire to have the orchestra considered one of the most prominent features of the entertainments, combined with ambition and duty, has caused the members of the Juch Orchestra to fuse into a whole that will compare favorably with any orchestra of the same size in the world. Each member of the Juch chorus sees the success of such artists as Tagliapietra, Vetta Hedmont, Janus-



EMMA JUCH.

chowsky, McNichol, Leonhardt and others, and looks forward to occupying the same place in the near future and by application and becoming proficient hopes to be considered for minor roles when a new opera is cast or a principal is unable to appear.

The chorus master is proud of his department, the electrician, machinist, property and wardrobe masters delight in the perfect manner in which their portions of the entertainments are handled and it is the boast of the master of transportation that his train is always ready to be pulled out of the yard at least a quarter of an hour before the advertised time. The staff of agents are all old hands at the wheel, and know how and where to strike to score a point for the concern they represent, while the Director is a veteran in the role and one who has often astonished the public by the magnitude of his enterprises.

Truly, the Juch season is an ambitious one and it speaks volumes for the management, to say that the leading musical journals have given them the credit of having brought a new organization to a degree of excellence only expected from a company that has been in existence for years. *The New York World* says: "The Juch company is the largest and most important amusement organization travelling," and *The Washington Star* says that "The performances of Grand Opera in English given by the Juch company should be a matter of

National Pride" a company that was organized less than one year ago and can command such praise from such sources must be all that the public has a right to ask and more than they could, guided by past experience, reasonably expect.

MISS JUCH IN CARMEN.

[From the Portland Oregonian.]

TO those who failed to attend the second performance of the Emma Juch Company, last night, it can only be said that they missed a rare treat. Bizet's opera, "Carmen," was the bill, with Miss Juch in the title role, and she deepened and intensified the favorable impression created on the first night. Indeed, the entire opera—solo numbers, choruses and ensembles—was rendered in a manner to bring out, at their best, the capabilities of the entire company.

It was the first time the opera has ever been given in Portland, and the story of the impetuous gipsy girl, with her saucy piquancy and coquetry, her inconstancy and yet her fidelity to her own nature, was told in a way that, musically, almost defies criticism. The music is of that taking, melodious character, although in places exceedingly difficult, which lingers in the memory and sends one away from the performance with a feeling of satisfaction, and in the hands of Miss Juch the central figure, the gipsy coquette, receives such consistent, such thoroughly artistic, and yet such delicate and womanly treatment throughout, that one cannot but admire the courage of the little prima donna, who, in the face of adverse criticism backed by precedent, has had the bravery to carry out her own conception of the role. Hitherto, those who have essayed the role, for the most part, have made Carmen a wanton, accentuating all that was repulsive and degraded and ignoble in her nature; while Miss Juch portrays her as the fiery creature of emotion and impulse, full of contrasting qualities, now fickle, now constant, and yet with a gleam of true womanhood shining through her nature. Had she been all bad, she would have met an easier end. In her conception of the character, Miss Juch illustrates her own finer nature, and does credit to her artistic instincts.

Of her execution, vocally and dramatically, it is impossible to speak otherwise than in terms of unqualified praise. From the moment she darts in with a sprig of acacia between her lips and dressed in gaudy attire, and with archness and coquettish smile sings "Ah, then Beware!" until she lies lifeless, slain by Jose's stiletto. In soft, seductive tones, coaxing and tantalizing in their very melody, she ripples through this initial number, and as she skips quickly from the stage, after having shot a glance of witchery at Jose, a burst of applause follows her. Her castinet song and dance in the second act was a most charming and graceful piece of work. Her voice rang out clear and sweet in the gay refrain, and she was a picture of careless southern abandon in the sinuous movement of her form.

Nothing could have been more true to her admirable conception than her singing and acting in the second act in the scene with Jose. Pettishness, jealousy, love, all had their illustration in voice, action and looks. So, too, in the song wherein she tells her fortune in the third act, there was an intensity of dramatic expression and a wonderful depth of feeling in every tone she uttered. In fact, lack of space forbids dwelling in detail upon all the fine points of realism and dramatic force displayed by her throughout her splendid interpretation of the part. She was artistic in every scene is the highest praise that can be given her.

Georgini von Januschowsky's rendition of the comparatively unexciting role of Michaels was a pleasing introduction of a most admirable singer. * * * Tagliapietra's Toreador was a picturesque and very satisfactory performance, and he received a hearty encore on his Toreador song. * * * Mr. Hedmont appeared to much better advantage than he did in Faust. * * * Lizzie MacNichol and Susie Leonhart, in the minor roles of Mercedes and Frasquita, E. N. Knight as Zuniga, and the remaining members of the cast, acquitted themselves creditably. * * *

Mr. and Mrs. Charles Kunkel's China Wedding.

[From Post-Dispatch.]

Mr. and Mrs. Charles Kunkel celebrated their China wedding on the 15th ult., when their magnificent residence on West Pine street, No. 3828, was thrown open to their friends for the first time. About three hundred invitations had been issued. The guests began to arrive at eight o'clock, and from that hour till early next morning the scene was one of rare enjoyment and festivity.

The house is situated upon a terrace, being approached by a flight of seven broad marble and granite steps, another flight of eight giving entrance to the oak-paneled Queen Anne hall. It is a beau ideal of comfort and taste, and has one of the best modeled interiors to be found.

The grand staircase, about which columns have been written in the daily press, was a much longed for sight. With its wealth of artistically carved wood pictures, it is probably the most wonderful in the world—certainly no staircase of the kind has ever been heard of before, and is due to the charming fancy of Mrs. Charles Kunkel, who, with Mr. J. A. Kieselhorst, conceived and carried out the plan.

The beautiful and costly presents of fine china and bric-a-brac that loaded tables were almost lost sight of in the magnificence of the staircase. It was contributed to by the most eminent musicians and great piano manufacturers in the New and the Old World, and is a marvel of beauty and artistic work.

It runs transversely across the hall, and is illuminated with a beautiful stained glass window. In the centre of each balustrade is set a tablet, on which is carved some musical subject, according to the choice of the donor. There are about seventy eight such tablets, costing from fifty to two hundred dollars each. The newel-post and side work of the staircase contain large panels. A faint idea may be formed of the charm of the scene when it is stated that the carving on these tablets and panels is artistic in the highest degree, and exacted as much care and time as any painting.

In the center of the group is a tablet from Mrs. Kunkel, carved in cherry, representing the garden scene from "Faust" in two pictures—Faust and Marguerite on the right, and Mephisto and Martha on the left. The first opera ever attended by Mrs. Kunkel was "Faust," and Mr. Kunkel was her happy escort upon that occasion.

P. S. Gilmore gave a very large and wonderfully carved tablet, also in cherry, the motto "Alpine Storm," in compliment to Mr. Kunkel's musical work of which that is the subject. It is an Alpine scene—a shepherd playing upon an oboe, sheep grazing on the mount, approach of storm in the distance.

One of the largest and most beautiful of the panels is from Ernest R. Kroeger. It is also of cherry, and upon it is carved "Lorelei" floating upon the waters, playing her harp.

The smaller panels are 6x4 inches in size, and 1 1/2 inches thick. Upon one side is carved the monogram of the donor, and on the other side some appropriate scene. As not more than half of them could be used in the stairway proper, the remainder were split in two and form a superb finish to the wainscoting of the hall, the monogram and motto placed alongside of each other, divided only by a narrow beading of the oak, the contrasts, in the different woods used, being very effective. In this connection will be found the monograms of the following persons: Carlyle Petersilea, Steinway & Sons, Chickering & Sons, Decker Bros., Ernest Knabe, Kranich & Bach, Farrand & Votey, Conover Bros., Sohmer & Co., C. C. Briggs & Co., Newby & Evans, Alfred Dolge, Wm. Mason, A. P. Scheuermann, Emil Liebling, W. M. Blumenschein, Louis Ballenberg, Julia Rive-King, H. G. Andres, Miss Neally Stevens, Emerson Piano Co., Dr. F. Ziegfeld, Henry F. Miller & Sons, C. T. Sisson, L. E. Levassor, Decker & Sons, Madame L. Natalie, Burdett Organ Co., George D. Newhall, Hamlet Lee, J. W. Currier, Kroeger & Sons, Hallett & Davis, L. Mathias, Estey Organ Co., Franz Bausemer, Epstein Bros., Wm. Bechtold, J. A. W. Fernow, A. Waldauer, A. W. Hoffman, Victor Ehling, Geo. Dittman, Ed W. Read, Bollman Bros., George Kilgen, O. A. Field, Edward Nennstiel, I. D. Foulon, T. Bahnsen, H. J. Schonaker, M. M. B. A. Association, John A. Robinson, Dr. L. Maas, Miss Kate V. King, F. W. Schultze, Dr. Wm. F. Kier, John A. Kieselhorst, P. Thonssen, Thomas M. Hyland, August F. Reipschlaeger, Franz Rummel, E. C. Janssen, Ella Kunkel, Beethoven Kunkel, Adele Kieselhorst and Mrs. M. Hubert. From these tablets may be selected a few of special interest. Madame Julia Rive-King's tablet has a group of instruments—harp, mandolin, etc., encircling a picture of

which the "Alpine Storm" is the subject; enameled painting on California red wood.

Franz Rummel, of Berlin, sent a magnificent panel of French oak, the motto—"So gruss ich die Burg" (So greet I the castle)—giving the theme of the herald in the "Rhinegold," the monogram surrounded by oak and laurel leaves.

A. Dolge's contribution is a wonderfully carved tablet, representing a group of instruments and masks, emblematic of art and literature. This is one of the most artistic bits of work.

Wm. Schultz, saxophone player of Gilmore's Orchestra, is represented by a cherry tablet, exquisitely carved. Motto: Laurel leaves entwining a saxophone.

Emil Liebling sent a finely carved panel, on mahogany, taken from a celebrated chateau in France, motto comical, a fox playing on a flute, wearing on his head a cap stolen from a minstrel.

The Estey Organ Co. sent a superb panel, carved on Brazilian mahogany a hundred years old. The subject is a monk seated at the organ, his face glowing with inspiration as he pours forth his soul in melody.



CHARLES KUNKEL'S NEW RESIDENCE.

Ernest Knabe has a carved panel upon a richly colored piece of mahogany; a group of musical instruments is presented as the subject.

Kroeger & Sons have added to the collection a handsome panel, on a bit of mahogany sent from San Domingo for the purpose. Cupid is here represented announcing his coming by a trumpet, the design encircled by laurel and oak leaves.

Conover Bros. have contributed one of the most interesting panels of the series. It is of oak, black with age. It is a comic sketch, a monkey seated with a cat across his knees. With his tail he is beating a drum suspended above his head, meanwhile turning the cat's tail as if it were the handle of a hand organ. The cat's expression is of howling despair, while the monkey is perfectly oblivious.

The Musicians' Mutual Benefit Association is represented by a carved panel, a group of musical instruments, emblematic of the divine art, occupying one side of the tablet, with the monogram of the society on the other side.

H. G. Andres has sent a very good bit of work. Subject, "Cupid in a Gondola;" motto, "Success."

Chickering & Sons have an enameled tablet representing a group of musical instruments, mandolin, flute, tambourine, etc. I. D. Foulon, a carved tablet representing a tambourine girl, surrounded by laurel and oak leaves.

Dr. W. F. Kier, a panel with a boy and girl playing the flute and guitar, surrounded by flowers.

Louis E. Lavassor presents a tablet carved in laurel leaves and flowers, entwining a theme of one of Mr. Kunkel's compositions, "Morning in the Woods."

Louis Ballenberg, a carved panel, motto, "Silent Quartette," phantom flowers, intertwined with laurel and oak leaves.

Bollman Bros., a rich carving representing a drum major, the margin finished with a wreath of oak and laurel leaves. Steinway & Sons presented a tablet of Brazilian cherry. A group of musical instruments surrounded by laurel and oak leaves.

J. A. Kieselhorst's tablet is the most original of all—representing Kunkel's Royal Edition; it is hollow and opens by a sliding lid. On the outside is the legend, "Kunkel's Royal Edition," and a beautiful carving of a four-leaf clover—emblematic of success. Upon the lifting of the lid is discovered in succession three leaves, bearing each a picture of one of Mr. Kunkel's three children, according to age; the fourth leaf being left blank and marked "appendix." It is a happy play upon the Royal Edition, and shows Mr. Kieselhorst in his true vein of originality.

The other tablets are all as happily designed and executed and under the brilliant electric lights which are placed at every point best calculated to illuminate the work, the effect was beautiful and each separate piece was critically examined and admired by the throngs of music worshippers. Not the least interesting features of the whole affair are the charming letters which accompany the tablets. The idea seems to have been received with great enthusiasm.

Hamlet Lee writes: "Your plan seemed to me a very original and pretty conceit, and suggests many artistic possibilities. I feel gratified and honored that you have remembered me in connection with it. Some of the most cherished memories of my life are associated with Charles and Jacob."

Mme. Louise Natalie writes of the happiness it affords her to contribute to the carrying out of so happy an idea, and thanking Mrs. Kunkel for remembering her.

Carlyle Petersilea writes: "I am extremely proud to be remembered among your husband's friends."

Miss Gilmore writes a charming letter for her father, being his "private secretary upon a weekly salary," as she states, with great naivete. She says: "Papa bids me say to you, that your kind request does him much honor, and that he will take much pleasure in contributing to the stair-case. Your idea is a beautiful one, and I hope that the possession of such a unique stair-case will inspire you with strength to mount it more frequently than your somewhat delicate health has hitherto permitted."

William T. Miller writes: "It seems to us that the whole idea is one of the best we have ever known of, and Mr. Kunkel is to be congratulated on being the recipient of it, as well as of having a wife capable of successfully accomplishing it."

Madame Julia Kive King writes that she would have felt slighted if she had not been permitted to place a tablet in that wonderful stair case.

Neally Stevens writes of the pleasure it affords her to contribute to the novel and original design.

C. T. Sisson, of Chicago, writes of his pleasure in co-operating with Mrs. K. in her design and pleasantly adds: "I wish that my circumstances were such that I could furnish a block of gold, set in diamonds, for there is no man I would rather see 'climbing the golden stairs' than my old friend—while a dweller below. He is sure to climb them in the next world and be a leaders in the Heavenly Orchestra."

W. L. Blumenschein writes: "I feel honored by your request to contribute to the unique and beautiful surprise you are preparing for your husband."

The guests were royally entertained by Mrs. Charles Kunkel and Mrs. Jacob Kunkel, sister-in-law of the host, both beautiful and charming women in the prime of life, while the host, Mr. Charles Kunkel, smiled benignly upon his old friends, and felt that these latter days should be days of enjoyment and home.

The plans of the house as shown above were drawn by the well known architect, E. C. Janssen. He was ably seconded in his work by Peter Thompson, builder.

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MUSICAL REVIEW

APRIL, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 13—No. 4.

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DR. HANS VON BULOW.

Dr. Hans von Bülow, the foremost pianist of the Nineteenth Century, will give one grand Piano Recital in St. Louis, at the large Musical Hall in the Exposition Building, on the evening of April 23d 1890.

He will appear in but twenty concerts in the United States, and his engagements in other cities will make it impossible for him to give more than one concert in St. Louis.

Taking the fact into consideration that Dr. Hans von Bülow is to-day the greatest interpreter, the apostle of piano-playing, one whom all pianists throughout the world, from the humblest amateur to Rubinstein look up to, it is at once apparent that this Piano Recital will be a musical event in the history of music in St. Louis for generations to come. The musical public is therefore given this seasonable notice, in order that no other engagements may conflict with the date of the Bülow Concert, April 23d, 1890.

PROGRAMME.

- W. A. Mozart:
Fantasie and Fugue, C major, (1782.)
- Beethoven:
Sonata quasi Fantasia (Moonlight), C sharp minor
Op. 27, No. 2, (1801.)
Adagio sostenuto—Allegretto—Presto agitato.
- Joachim Raff:
Third Suite, E minor, Op. 72, (1853.)
Praeludium—Menuett—Toccata—Romanze—Fugue.
- Beethoven:
Sonata appassionata, Op. 57, (1804.)
Allegro—Andante con moto—Einale
- Fr. Chopin:
a. Nocturno, Op. 9, No. 3.
b. Impromptu, Op. 36.
c. Scherzo, Op. 39
d. Berceuse, Op. 57.
- F. Liszt:
a. Two Concert Studies:
"In the Forest" and "Dance of Hobgoblins."
b. Hungarian Rhapsody, No. 8

Otten Symphony Concert.

The last of these excellent symphony concerts was given on the 20th ult., and presented the following programme, that was a fitting close to the series:

PROGRAMME.

- Third Symphony (Eroica).....Beethoven
(a) Allegro con brio- (b) Marcia faubre-Adagio Assai. (c) Scherzo Allegro Vivace. (d) Finale Allegro Molto.
- ORCHESTRA.
- Prize Song, from "Meistersinger".....Wagner
Mr. Whitney Mockridge and orchestra,
- Vorspiel to the opera Lohengrin.....Wagner
ORCHESTRA.
- Songs with the Piano.
(a) Hedge Roses.....Schubert
(b) Proposal.....Brackett
(c) Ihr Bild (Her Image).....Raff
Mr. Whitney Mockridge.
- Song of the Rhine-Daughters, from "Gottterdammerung".....Wagner

The following notice was sent out:
The great interest manifested in this series of Symphony Concerts, has induced Mr. Otten to continue them next season. Friends of the enterprise have come promptly forward with valuable assistance, and arrangements have progressed so far that the management are able to announce a series of Symphony Concerts for next season under the direction of Mr. Joseph Otten. Eminent soloists will be engaged, and nothing left undone that will make the concerts an artistic success.

Messrs. Andres and Doerner in Pianoforte Duets.

The first appearance in this city of Messrs. Armin W. Doerner and Henry C. Andres, the pianoforte duet players of Cincinnati, will be an interesting event to lovers of good piano playing. The particular line of concert work chosen by these two pianists, the playing of compositions and arrangements for two pianos, is one of which but little is heard in public, and so a somewhat unusual interest attaches to this event, despite the ever-present supply of piano recitals by soloists. We will give a more extended notice of their concert work in our next issue.

Choral Society,

The third concert of the Choral Society was given at the Exposition Hall on the 6th ult., assisted by Mrs. Walter G. Wyman, soprano, Mr. Whitney Mockridge, tenor, Mr. W. M. Porteous, bass. The following programme was rendered:

PART I.

THE CRUSADERS.

PART II.

- Nocturne (words by Harriett Spofford).....P. G. Anton
Mr. W. M. Porteous and Orchestra.
- Celeste Aida (from Aida).....Verdi
Mr. Whitney Mockridge and Orchestra.
- Ave Verum.....Mozart
Chorus and String Orchestra.
- Songs with Piano.
(a) Oh! that we two were Maying.....Ethelbert Nevin
(b) 'Twas April.....F. Von Wiedede
(c) Herzen's Fruehling.....Mrs. Walter C. Wyman.
- Overture, "In the Highlands".....Niel W. Gade
Orchestra.

The soloists were well received and acquitted themselves very creditably—their work was conscientious and finished. The chorus did well, while the Symphony Orchestra was up to the excellent standard maintained in its own concerts.

Musical Union.

The Fourth Concert of the Musical Union was given on the 18th ult., at the Exposition Hall, and was not surpassed by any other concert of the series. The programme offered Miss Geneva E. Johnston and Miss Selma Krause as soloists. The orchestral numbers were Vorspiel to the opera "Folkunger," Beethoven's Fifth Symphony, and Handel's Largo, in G minor. These numbers were excellently rendered, and in the Fifth Symphony the orchestra had full sway and made the most of it. The work was well balanced and artistically done. Miss Geneva E. Johnston was well received and sustained her reputation for good work. Miss Selma Krause is one of our own gifted pianists and has achieved an enviable reputation as well throughout the States as at home. Her playing was purely artistic and drew both upon herself and her teacher, Mr. Marcus Epstein, the very highest credit. A true conception and masterly style characterized her work.

Easter Service at the Grand Avenue Presbyterian Church:

MORNING.

- "Pascale"—Organ.....Guilmant
"Christ our Passover"—Anthem.....Haydn
Solo—The Stone is Rolled Away.....Brahms
"Christ the Lord is Risen".....Wilson
Organ—"Hallelujah".....Handel

EVENING.

- Andante and Finale—Organ Sonata.....Merkel
Anthem—"Christ Hath Opened Paradise".....Robyn
Solo—"I know that My Redeemer Liveth".....Handel
Organ—Offertoire, Op. 15.....Wely
Mr. Alfred G. Robyn, organist and musical director.

The Thirty-first Annual Commencement Exercises of the Homeopathic Medical College of Missouri, were held at the Pickwick Theatre on the 13th ult, with the following programme:

- Piano Solo—Germans' Triumphant March.....J. Kunkel
Mr. Chas. Kunkel.
Amphion Quartette
Mr. F. L. Crawford, 1st Tenor. Mr. Jas. Peacock, 2d Tenor.
Mr. Chas. Wiggins, 1st Bass. Mr. Krieger, 2d Bass

PRAYER.

- Rev. Joseph D. Wilson, D. D.
Soprano Solo—Star of my Heart.....Lutgi Denza
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- W. A. Edmonds, A. M., M. D.
Violin Solo—Second Mazurka.....Wienawski
Miss Claire Stephens.

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- I. D. Foulon, A. M., LL. B.
Soprano Solo—Sleep Thou, My Child.....I. D. Foulon
Mrs. Mayo-Rhodes.

ADDRESS ON BEHALF OF THE FACULTY.

- Rev. J. W. Ford, D. D.
Piano Solo—Hungarian Fantasia—Grand Concert Rhapsody.....Liszt
Mr. Chas. Kunkel.

BENEDICTION.

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HENRIETTA MARESTEIN.

Easter Music in the Catholic Churches.

St. Xavier's, Prof. M. A. Gilsinn, organist, "Grand Italian Mass" No. 1, with orchestral accompaniment.
This melodious work is arranged from masses by Rossini, Bellini and Donizetti; in the evening musical vespers.

St. Alphonsus Church, Prof. Louis J. Dubuque, organist, "Cimarosa's Military Mass" with orchestral accompaniment; at offertory, Gilsini's "Regina Coeli."

Church of the Holy Name.—Miss B. Cloonan, organist, "Pacini's Missa Solemnis," at offertory, Lambellotte's "Aleluia."

St. Kevin's Church (Park av.).—Mrs. Chamlin, organist, Cimarosa's Military Mass—Gilsini's "Victimae Paschali."

Church of the Visitation (Taylor av.).—Miss Theresa Finn, organist, Mrs. Elise Garesche, directress, Mass "Grand Italian" No. 1, "Regina Coeli," Giorza.

CITY NOTES.

Miss Nettie Strong gave a very successful recital at her music rooms, 2601 Washington avenue.

At Christ Church Cathedral will be rendered Stainer's Crucifixion—probably its first presentation in this country.

E. R. Kroeger played Bach's Fugue in C-minor in a Service of Song at the Church of the Messiah; it proved a special feature of the service.

The Vocal pupils of Miss Charlotte H. Hax-Rosatti will assist Mr. Louis Retter in a Pupil's Concert, to be given by him at Memorial Hall on the 17th inst.

C. H. Johnson, organist of the Pilgrim Congregational Church, is preparing a special Good Friday service. He has taken charge of the choir of the Hyde Park Congregational Church.

A Concert will be given at Trinity Church on the 16th inst. by E. R. Kroeger, assisted by Miss Adelaide Kalkman and Arthur D. Weld, of the Church of the Messiah, and the Olympia Quartet.

Miss Alice Pettengill played the accompaniments and the piano part in the Kruetzer Sonata at Mrs. J. K. Brainard's recent concert. She was complimented in terms of very high praise by all present.

The Amphion Club will give a concert on the 10th inst. at Niedringhaus Memorial Hall, and will be assisted by Miss Adelaide Kalkman, soprano, and Arthur D. Weld, baritone, of the Church of the Messiah.

Mrs. K. J. Brainard is in receipt of a request from the musical people of Lexington for the K. J. B. Ladies' Quartette to assist them in a concert to be given there. The quartette is making friends everywhere.

Lillie Biskup, a little girl of eleven years, played at the College Entertainment given at the Pickwick Hall, and surprised the audience with her admirable piano playing; she is a pupil of Miss Maggie Hennagan.

Eugene Rantenberg, of 1020 Hickory street, will assist in the concerts of the Marquette Minstrels, on the 22d inst., and the Police Relief Entertainment. Mr. Rantenberg's orchestra furnishes first-class music for balls, parties, receptions, etc.

Louis Conrath, author of "Gondoliera," in the March Review, is a graduate of the Leipsig Conservatory, and a very talented young man. He has just issued "Victoria Gavotte," a very captivating piano solo that promises to have a good sale.

The Hatton Quartette sang at Belleville, and was showered with compliments; it was entertained in royal style. The same quartette was engaged at the Real Estate Banquet, and at the Tuscon Lodge Entertainment, and received a call from Springfield, Ill.

The Second Presbyterian Church celebrated the twenty-fifth anniversary of the installation of Rev. S. J. Nicolls on the 4th ult. During the exercises musical selections were given by Mrs. Cunningham, Mrs. Bollman, Miss Strong and Messrs. Hammerstein, Heerich, Dirkes and Cunningham.

Miss Maggie Hennagan, of 1205 North Grand avenue, was presented with a magnificent gold medal by the Young Ladies' Sodality, numbering one hundred and thirty-two members, of which she is the popular president. Miss Hennagan was organist at the Redemptionist Church during the illness of Prof. Dubuque.

The K. J. B. Ladies' Quartette sang with great success at the Hyde Park Church; the attendance was large and very appreciative and altogether won over by the charming quartette. It also sang, on the 27th ult. for the Y. M. C. A., and has been engaged for the 4th inst. by the Hygienic College for its commencement exercises at the Pickwick.

The Richard Wagner Verein of this city, has appointed Mr. Louis Hammerstein as pianist at their meetings. At the last meeting the Society took up the first act of "Siegfried." Mr. Seidenadel lectured upon the opera, and was assisted in musical illustrations by Messrs. Hammerstein, Hein and Wiederholdt. The Society has just finished "Rheingold," "Die Walkure," and will take up "Gottterdammerung" this month.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

The Mary Institute has been giving a series of Poet Days, monthly, and will give two more before vacation. Tennyson, Lowell and Wordsworth have already been heard, and Longfellow is in preparation. The music is composed for the occasion by local musicians. Messrs. Robyn, Balmer and Kroeger being among the contributors. These interesting days are due to the energy of Mrs. K. J. Brainard, the principal of the musical department.

If you want to buy a really fine silk umbrella or have one mended in first-class order, go to Namendorf Bros. If you want a stylish cane or anything in the way of presents go to Namendorf's, 314 N. Sixth street, bet. Olive and

Locust. They have the largest and newest assortment of the finest goods in the city, and manufacture their own goods. With moderate prices and fine goods, Namendorf Bros. are in the lead.

Jules Massenet, the celebrated operatic composer, writes to Louis Lombard, the director of the Utica Conservatory of Music, as follows:

I love your great country; to it I owe my greatest theatrical success, Esclarmonde. I owe it to the unique, incomparable artist who has created the role; I owe it to an American, to Miss Sybil Sanderson, of San Francisco. On Thursday, took place in Paris the one hundredth performance of Esclarmonde, the one hundredth performance of Miss Sybil Sanderson, without one day of rest—the fact has never before existed. And what a role! This young girl has an extraordinary voice—G. in bass to G. in treble, two octaves, and it is not only the

compass which is extraordinary, but the art of singing, the originality and the dramatic action.

You will pardon for speaking to a confrere who cannot but be interested in everything which is marvelous in our art.

My most vivid sympathies,
JULES MASSENET.

Manilla.—The Spanish government is about to found a music school in the capital of the Philippine Islands, which will have a salary list amounting to \$23,000 per annum. The professors, eleven in number, receive \$1,500 each, the director having \$400 and the secretary \$200 additional. The school is to be inaugurated in July next.

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To Fannie Bloomfield Zeisler.

Allegro ma non troppo ♩ - 100.

Jules Zarembski Op. 26.

rit.

a tempo.

p ben cantando.

mf

Ped.

ben marcato il canto.

Ped.

Ped.

Ped.

First system of musical notation, measures 1-8. The music is in 3/4 time with a key signature of two flats. The right hand features intricate fingerings and slurs, while the left hand provides harmonic support. Pedal points are indicated below the bass line in measures 1, 3, 5, 7, and 8, separated by asterisks. The dynamic marking *mf* is present in measure 1, and *pp* appears in measure 6.

Second system of musical notation, measures 9-16. Measures 9-12 continue the previous texture. In measure 13, the right hand has a rest and the left hand begins a new melodic line marked *mf*. Measures 14-16 show the right hand rejoining with a triplet. Pedal points are marked in measures 9, 13, and 15.

Third system of musical notation, measures 17-24. Measures 17-20 feature a triplet in the right hand. In measure 21, the right hand has a rest and the left hand plays a triplet. Measure 22 includes a right-hand triplet and a *rh* marking. Measures 23-24 continue with triplets. Pedal points are marked in measures 17, 21, and 23.

Fourth system of musical notation, measures 25-32. Measures 25-28 are marked *p*. Measure 29 is marked *grazioso.* Measures 30-32 continue the melodic and harmonic development. Pedal points are marked in measures 29, 31, and 32.

Fifth system of musical notation, measures 33-40. Measures 33-36 are marked *p*. Measures 37-40 continue the piece. Pedal points are marked in measures 33, 35, 37, and 40.

Sixth system of musical notation, measures 41-48. Measures 41-44 are marked *p*. Measures 45-48 continue the piece. Pedal points are marked in measures 41, 43, 45, and 48.

Handwritten musical score, first system. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features complex fingering indicated by numbers 1-5 above notes. A dynamic marking *f* (forte) is present in the second measure of the bass staff.

Handwritten musical score, second system. Treble and bass staves. Continuation of the piece with complex fingering and slurs.

Handwritten musical score, third system. Treble and bass staves. A dynamic marking *pp* (pianissimo) is present in the first measure of the treble staff.

Handwritten musical score, fourth system. Treble and bass staves. Continuation of the piece with complex fingering and slurs.

Handwritten musical score, fifth system. Treble and bass staves. Continuation of the piece with complex fingering and slurs.

Handwritten musical score, sixth system. Treble and bass staves. Continuation of the piece with complex fingering and slurs. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a series of chords with fingerings: 5 2 1, 5 2 1, 4 2 1, 4 2 1, 5 2 1, 4 2 1, 4 2 1, 4 2 1. The bass clef staff contains a melodic line with a *mf* dynamic marking and a *Ped.* instruction. The system concludes with a trill in the bass staff.

Second system of musical notation. The treble clef staff continues with chords and fingerings: 4 2 1, 4 2 1, 4 2 1, 4 2 1, 4 2 1, 5 2 1. The bass clef staff features a melodic line with a *Ped.* instruction and a trill. The system ends with a *Ped.* instruction and a trill.

Third system of musical notation. The treble clef staff contains chords and fingerings: 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1. The bass clef staff has a melodic line with a *Ped.* instruction. The system concludes with a *Ped.* instruction and a trill.

Fourth system of musical notation. The treble clef staff contains chords and fingerings: 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1. The bass clef staff has a melodic line with a *Ped.* instruction. The system concludes with a *Ped.* instruction and a trill.

Fifth system of musical notation. The treble clef staff contains chords and fingerings: 3 5 4 3, 3 5 4 3, 3 5 4 3, 3 5 4 3, 3 5 4 3, 3 5 4 3, 3 5 4 3, 3 5 4 3. The bass clef staff has a melodic line with a *Ped.* instruction. The system concludes with a *Ped.* instruction and a trill.

The musical score consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. Pedal markings are indicated by 'Ped.' and asterisks (*). Fingerings are shown with numbers 1-5. The score includes a variety of musical textures, from simple harmonic accompaniment to more complex passages with rapid runs and trills. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a final chord and a double bar line.

A. This A flat is tied through the next four measures. At B. the right hand strikes the A flat and releases the left hand.

LILY OF THE VALLEY.

(DIE LILIE DES THALES.)

S. Smith. Op. 14.

Moderato ♩ - 100.

ff

cadenza.

f

Ped. Ped. Ped. Ped. Ped.

Tempo di Mazurka ♩ - 120.
Mazurka.

p

Grazioso.

Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. *

8

ff marcato.

elegante.

Ped. Ped. Ped. Ped. *

8

Ped. Ped. Ped. *

8

p

Ped. Ped. *

mf

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped.

8

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked 'Ped.' (Pédale) at the beginning and end of the first system. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

8

Grazioso.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which include a repeat sign and a first ending bracket. The notation is in treble and bass clefs with a key signature of one flat. Fingerings are indicated by numbers 1-5. Pedal points are marked with "Ped." and asterisks. The first ending leads to a second ending, which concludes the piece.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, key signatures, and various musical markings such as *f*, *legato*, *espress.*, *p elegante*, and *pp*. Fingerings are indicated by numbers 1-5. Pedal markings (*Ped.*) are present throughout. The score is written in a style typical of 19th-century musical manuscripts.

The first system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *f*. The first measure of the bass staff is marked *Ped.*. The first system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *f*. The first measure of the bass staff is marked *Ped.*.

The second system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *legato*. The first measure of the bass staff is marked *Ped.*. The second system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *f*. The first measure of the bass staff is marked *Ped.*.

The third system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *p elegante*. The first measure of the bass staff is marked *Ped.*. The third system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *f*. The first measure of the bass staff is marked *Ped.*.

The fourth system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *f*. The first measure of the bass staff is marked *Ped.*. The fourth system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *f*. The first measure of the bass staff is marked *Ped.*.

The fifth system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *pp*. The first measure of the bass staff is marked *Ped.*. The fifth system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *pp*. The first measure of the bass staff is marked *Ped.*.

The sixth system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *legato*. The first measure of the bass staff is marked *Ped.*. The sixth system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *legato*. The first measure of the bass staff is marked *Ped.*.

The seventh system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *legato*. The first measure of the bass staff is marked *Ped.*. The seventh system ends with a treble staff and a bass staff. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The first measure of the treble staff is marked *legato*. The first measure of the bass staff is marked *Ped.*.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." and asterisks (*).

Second system of musical notation, continuing the piece. The treble staff features a series of ascending and descending runs with fingerings. The bass staff continues with harmonic accompaniment. Pedal points are marked with "Ped." and asterisks (*).

Third system of musical notation, including a repeat sign with first and second endings. The treble staff has intricate melodic patterns with fingerings. The bass staff provides a steady accompaniment. Pedal points are indicated by "Ped." and asterisks (*).

Fourth system of musical notation. The treble staff shows a series of descending runs with fingerings. The bass staff continues with harmonic support. Pedal points are marked with "Ped." and asterisks (*).

Fifth system of musical notation. The treble staff features a series of descending runs with fingerings. The bass staff continues with harmonic support. Pedal points are marked with "Ped." and asterisks (*).

Sixth system of musical notation, marked "brilliant." and "ff". The treble staff has a series of descending runs with fingerings. The bass staff continues with harmonic support. Pedal points are marked with "Ped." and asterisks (*).

Seventh system of musical notation, marked "ff". The treble staff has a series of descending runs with fingerings. The bass staff continues with harmonic support. Pedal points are marked with "Ped." and asterisks (*).

MOMENT MUSICAL.

(A l'Espagnole)

E. R. Kroeger.

Op. 24. No 2.

Allegretto ♩ - 100.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as fingerings (e.g., 4 3 2 1, 3 2 1 3), slurs, and dynamic markings including *p*, *a poco*, *crescendo*, *mf*, *ten.*, and *sf*. Pedal markings ('Ped.') are placed below the bass staff in most measures. There are also asterisks (*) indicating specific points in the music. The piece concludes with a final cadence in the fifth system.

Un poco piu mosso ♩ - 126.

mp lusingando.

Ped. Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. Ped.

ppp

Ped. Ped. Ped. Ped. Ped. *

Tempo I.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a poco - crescendo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

KUTAWIAK.

2nd. Mazurka by Henri Wieniawski.

Eugene Ketterer.

Tempo di Mazurka. ♩ - 120.

The musical score is written for piano and bass. It begins with a treble and bass staff. The piano part has a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Tempo di Mazurka' with a quarter note equal to 120 beats. The score is divided into five systems. The first system starts with a forte 'f' dynamic. The second system includes a fortissimo 'ff' marking. The third system also features 'ff'. The fourth system begins with a piano 'p' marking. The fifth system concludes the piece. Pedal points are indicated by 'Ped.' and asterisks throughout the score. Fingerings are indicated by numbers 1-5 above the notes. The score ends with a double bar line and repeat dots.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *f* (forte), *p* (piano), *ff* (fortissimo), and *sf* (sforzando). Pedal markings, labeled "Ped.", are placed below the bass staff of each system, often with asterisks to indicate specific pedal points. Fingering numbers (1-5) are written above the notes in the treble staff. The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece.

First system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Fingerings (1-5) are shown above the notes. A star symbol (*) is present below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings (1-5) are shown above the notes.

Third system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *mf* (mezzo-forte). A star symbol (*) is present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *f* (forte) and *p* (piano). Fingerings (1-5) are shown above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *f* (forte) and *p* (piano). A star symbol (*) is present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Pedal points (Ped.) are indicated below the bass staff. Dynamics include *f* (forte), *ff* (fortissimo), and *f* (forte). A star symbol (*) is present below the bass staff.

IDYLLE.

Sing on! ye gladsome warblers,
Your tuneful echoing lays
And bear my spirit upward
On wings of love and praise.

Gustav Lange Op. 88.

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8- *brillante con fuoco.*

f Ped. *

8- *sempre f*

Ped. *

8- *p* *cres.* *f* *dim. rall. poco.*

Ped. *

8- *a tempo.*

Ped. Ped. Ped. Ped.

8-

Ped. Ped. Ped. Ped. *

Leggiero con grazia.

Ped. * Ped. * Ped. * Ped. *

8

First system of a piano score. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes. Pedal markings are present below the left hand staff. Dynamics include *cres.* and *f*.

cres. *f*

Ped. *

8

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand has some rests. Pedal markings and asterisks are used. Dynamics include *a tempo.*, *rall. poco*, and *mf dolce*.

a tempo. *rall. poco* *mf dolce*

Ped. *

8

Third system of the piano score. The right hand has more slurs and fingerings. The left hand accompaniment continues. Pedal markings and asterisks are present. Dynamics include *cres.* and *f*.

cres. *f*

Ped. *

8

Fourth system of the piano score. The right hand features a melodic line with slurs. The left hand has some rests. Pedal markings and asterisks are used. Dynamics include *risoluto.* and *f*.

risoluto. *f*

Ped. *

8

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has some rests. Pedal markings and asterisks are used. Dynamics include *pp* and *risoluto.*

pp *risoluto.*

Ped. *

8

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has some rests. Pedal markings and asterisks are used. Dynamics include *pp* and *mf dolce.*

pp *mf dolce.*

Ped. *

Leggiero con grazia.

f
Ped. * Ped. * Ped. * Ped. *

cres. *f* *rall. poco*
Ped. * Ped. Ped.

a tempo. *mf dolce.*
Ped. * Ped. * Ped. * Ped. *

cres. *f* *dim.*
Ped. * Ped. * Ped. * Ped. *

Con grazia. *p dolce.*
Ped. Ped. Ped. Ped.

tranquillo.
Ped. Ped. Ped. Ped. *

First system of musical notation. The right hand features a continuous eighth-note scale. The left hand plays a series of chords, each marked with a fingering number (1, 2, 3).

Second system of musical notation. The right hand continues the eighth-note scale with some triplet markings. The left hand plays chords with fingerings. A *poco cres.* (poco crescendo) marking is present in the middle of the system.

Third system of musical notation. The right hand continues the eighth-note scale. The left hand plays chords with fingerings. A *dim.* (diminuendo) marking is present in the middle of the system, followed by a *ff* (fortissimo) marking at the end.

Fourth system of musical notation. The right hand continues the eighth-note scale. The left hand plays chords with fingerings. A *p* (piano) marking is present at the beginning, followed by a *f* (forte) marking in the middle.

Fifth system of musical notation. The right hand continues the eighth-note scale. The left hand plays chords with fingerings. A *cres. poco.* (poco crescendo) marking is present at the beginning, followed by a *dim.* (diminuendo) marking in the middle. The system ends with a *ff* (fortissimo) marking and a *Ped.* (pedal) instruction.

RIGOLETTO.

(*Verdi*)

Carl Sidus Op. 133.

Moderato - 96.

Moderato

p

Ped. *

Ped. *

Ped. *

f *ad lib.*

Right hand

Left hand

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Allegretto ♩ — 160.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/8. The piece begins with a piano (*p*) dynamic. The right hand features a series of descending eighth-note patterns, often beamed in groups of four, with fingerings such as 3-2-1 and 5-4-3-2. The left hand provides a steady accompaniment of eighth notes, with fingerings like 1-2-3-4-5 and 5-4-3-2-1.

The second system introduces a vocal line in the treble clef, with lyrics "cres... cen... do." written below it. The piano accompaniment continues in the grand staff. The right hand has more complex patterns, including triplets and slurs. The left hand features a prominent bass line with a crescendo leading to a forte (*f*) dynamic. Fingerings are clearly marked throughout.

The third system continues the musical piece. The vocal line is absent in this system. The piano accompaniment in the grand staff shows a variety of rhythmic patterns, including sixteenth-note runs in the right hand and steady eighth-note accompaniment in the left hand. A piano (*p*) dynamic is indicated in the middle of the system.

The fourth system of musical notation continues the piece. It features a vocal line in the treble clef with the lyrics "cres" above it. The piano accompaniment in the grand staff includes a variety of rhythmic patterns, including sixteenth-note runs in the right hand and steady eighth-note accompaniment in the left hand. A piano (*p*) dynamic is indicated in the middle of the system.

The fifth system introduces a vocal line in the treble clef, with lyrics "cen... do." written below it. The piano accompaniment continues in the grand staff. The right hand has more complex patterns, including triplets and slurs. The left hand features a prominent bass line with a crescendo leading to a forte (*f*) dynamic. Fingerings are clearly marked throughout.

The sixth system of musical notation continues the piece. The vocal line is absent in this system. The piano accompaniment in the grand staff shows a variety of rhythmic patterns, including sixteenth-note runs in the right hand and steady eighth-note accompaniment in the left hand. A piano (*p*) dynamic is indicated in the middle of the system.

Andante ♩ = 88.

smorzando e rit.

First system of musical notation, measures 1-8. The music is in 4/4 time, marked Andante (♩ = 88). It features a piano (p) dynamic and includes fingerings (1-4) and pedaling instructions (Ped. and Ped. ✱).

a tempo.

cres. molto. ad lib. a tempo.

Second system of musical notation, measures 9-16. The tempo changes to a tempo. The music includes a piano (p) dynamic, a mezzo-forte (mf) dynamic, and the instruction "più appassionato". It also features fingerings and pedaling instructions.

smorzando.

a tempo.

Third system of musical notation, measures 17-24. The tempo changes to a tempo. The music includes a piano (p) dynamic and features fingerings and pedaling instructions.

Fourth system of musical notation, measures 25-32. The music includes a piano (p) dynamic and features fingerings and pedaling instructions.

Fifth system of musical notation, measures 33-40. The music includes a piano (p) dynamic and features fingerings and pedaling instructions.

cres. cen. do.

Sixth system of musical notation, measures 41-48. The music includes a piano (p) dynamic and features fingerings and pedaling instructions.

MOORISH SERENADE.

(MAURISCHES STÄNDCHEN.)

F. Behr. Op. 312.

Moderato. ♩ - 88.

espressivo.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Performance instructions include 'Moderato', 'espressivo', 'dolce', 'mf', 'rit.', 'a tempo', and 'dimin. e riten.'. Pedal markings ('Ped.') and asterisks are used throughout the piece.

BOHEMIAN MELODY.

(BÖHMISCHES LIEDCHEN.)

Andantino. ♩ _80.

F. Behr. Op. 503.

The musical score for 'Bohemian Melody' is written for piano in 3/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The first measure is marked *p* (piano) and *dolce* (sweet). The melody is played in the right hand, and the accompaniment is in the left hand. The second system includes a section marked 'Execution' in the right hand, followed by a section marked *pp* (pianissimo) and *cres.* (crescendo). The third system includes a section marked *mf* (mezzo-forte) and *riten.* (ritardando), followed by a section marked *1.* and *2.* (first and second endings). The score includes various fingerings and articulations throughout.

LITTLE TRUMPETER'S MELODY.

(MELODIE DES KLEINEN TROMPETERS.)

Fanfare. ♩ _104.

F. Behr. Op. 503.

The musical score for 'Little Trumpeter's Melody' is written for piano in 2/4 time. It consists of two systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Fanfare' with a quarter note equal to 104 beats per minute. The first measure is marked *f* (forte) and *ben marcato gioiale* (well marked and joyful). The melody is played in the right hand, and the accompaniment is in the left hand. The second system includes a section marked *pp* (pianissimo) and *sempre. pp* (always pianissimo), followed by a section marked *riten.* (ritardando) and *f* (forte). The score includes various fingerings and articulations throughout.

a tempo.

Allegretto con moto. ♩ - 104.

ten.

p leggiero.

cres - - - - - cen - - - - - do

f

ff

ff

ff

ZETA PHI

MARCH.

J. L. Hickok.

Vivo.

Secondo.

The first system of musical notation is for the 'Vivo' section. It consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains six measures of music, each starting with a dynamic marking of *mf* (mezzo-forte). The notes are mostly eighth and sixteenth notes, with some rests. The lower staff is also in bass clef with the same key signature and time signature. It contains six measures of music, mostly eighth and sixteenth notes. Below the lower staff, the instruction 'Pedale ad lib.' is written. Fingering numbers (1-5) are present above and below the notes in both staves.

The second system of musical notation continues the 'Vivo' section. It consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains six measures of music, mostly eighth and sixteenth notes. The lower staff is also in bass clef with the same key signature and time signature. It contains six measures of music, mostly eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed between the staves in the second measure. Fingering numbers (1-5) are present above and below the notes in both staves.

The third system of musical notation continues the 'Vivo' section. It consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains six measures of music, mostly eighth and sixteenth notes. The lower staff is also in bass clef with the same key signature and time signature. It contains six measures of music, mostly eighth and sixteenth notes. Fingering numbers (1-5) are present above and below the notes in both staves.

The fourth system of musical notation continues the 'Vivo' section. It consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 4/4 time signature. It contains six measures of music, mostly eighth and sixteenth notes. The lower staff is also in bass clef with the same key signature and time signature. It contains six measures of music, mostly eighth and sixteenth notes. Fingering numbers (1-5) are present above and below the notes in both staves.

ZETA PHI

MARCH.

J. L. Hickok.

Vivo. **Primo.**

mf

Pedale ad lib.

dolce.

8

8

The musical score is written for piano and consists of five systems of music. The first system begins with a treble staff and a bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bass staff has a key signature of two flats and a 4/4 time signature. The first system is marked 'Vivo.' and 'Primo.' and includes a dynamic marking of 'mf'. The second system is marked 'dolce.' and includes a dynamic marking of 'mf'. The third system is marked 'dolce.' and includes a dynamic marking of 'mf'. The fourth system is marked 'dolce.' and includes a dynamic marking of 'mf'. The fifth system is marked 'dolce.' and includes a dynamic marking of 'mf'. The score includes various musical notations such as notes, rests, and accidentals, as well as fingerings and pedaling instructions.

Secondo.

First system of the 'Secondo' section, measures 1-6. The treble staff features a series of chords with fingerings 4, 2, 1 and 5, 2, 1. The bass staff has a rhythmic accompaniment with fingerings 5, 3, 2, 5, 3, 2, 3.

Trio.

Second system of the 'Trio' section, measures 7-12. The treble staff continues with chords and fingerings. The bass staff has a rhythmic accompaniment with fingerings 2, 2, 2, 2, 2, 2, 2.

Third system of the 'Trio' section, measures 13-18. The treble staff features a series of chords with fingerings 4, 2, 1 and 5, 2, 1. The bass staff has a rhythmic accompaniment with fingerings 2, 2, 2, 2, 2, 2, 2.

Fourth system of the 'Trio' section, measures 19-24. The treble staff features a series of chords with fingerings 4, 2, 1 and 5, 2, 1. The bass staff has a rhythmic accompaniment with fingerings 2, 2, 2, 2, 2, 2, 2.

Fifth system of the 'Trio' section, measures 25-30. The treble staff features a series of chords with fingerings 4, 2, 1 and 5, 2, 1. The bass staff has a rhythmic accompaniment with fingerings 2, 2, 2, 2, 2, 2, 2.

Repeat from beginning to Trio, which finishes the piece.

Primo.

First system of musical notation for the Primo section, measures 1-4. The right hand features a rapid, continuous sixteenth-note melody. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) at the beginning and end of the system.

Trio.

Second system of musical notation, measures 5-8. Measure 5 includes the marking *cresc.* (crescendo). Measure 6 includes the marking *mf* (mezzo-forte). The right hand continues with a melodic line, while the left hand has a more active accompaniment. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. The right hand has a complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. Fingerings are indicated throughout.

Fourth system of musical notation, measures 13-16. The right hand features a series of slurs over sixteenth notes. The left hand has a more active accompaniment. Dynamics include *f* (forte) at the beginning and *ff* (fortissimo) at the end of the system.

Fifth system of musical notation, measures 17-20. Measure 17 includes the marking *mf* (mezzo-forte). The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Fingerings are indicated throughout.

Sixth system of musical notation, measures 21-24. The right hand has a complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. Fingerings are indicated throughout.

Repeat from beginning to Trio, which finishes the piece.

33 ETUDES.

Repeat each exercise from 8 to 12 times.

A. Loeschhorn, Op. 66.

Preliminary exercises. ♩ - 88 ♩ - 112.

Key of A.

First system of preliminary exercises in the key of A, measures 1-8. The music is in 3/4 time. The right hand features a continuous eighth-note pattern with various fingerings (1-2-3-4, 2-3-4-1, etc.). The left hand provides a steady accompaniment with eighth notes and rests.

Key of B.

Key of E \flat .

Second system of preliminary exercises, measures 9-16. Measures 9-12 are in the key of B, and measures 13-16 are in the key of E-flat. The musical structure continues with eighth-note patterns in the right hand and accompaniment in the left hand.

ETUDE XXIII.

Vivo. ♩ - 88 ♩ - 112.

First system of Etude XXIII, measures 1-8. The tempo is marked 'Vivo'. The right hand plays a complex eighth-note melody with many fingerings. The left hand has a simple accompaniment of chords and single notes.

Second system of Etude XXIII, measures 9-16. The right hand continues the eighth-note melody. The left hand accompaniment includes some longer note values and rests.

Third system of Etude XXIII, measures 17-24. The right hand melody is highly technical with many fingerings. The left hand accompaniment features some sustained chords.

Fourth system of Etude XXIII, measures 25-32. The piece concludes with a crescendo ('cres.') in the right hand and a final chord in the left hand.

4 3 5 4

mf f

4 3 5 4

f

p cresc.

mf f

mf f

f p

f

Preliminary exercise.

Repeat from 8 to 12 times.

♩ - 88 ♩ - 112.



Musical score for a preliminary exercise in G major, 2/4 time. The piece consists of two staves, treble and bass. It features a series of eighth-note and sixteenth-note patterns with various fingering numbers (1-5) and slurs. The tempo is marked with a quarter note equal to 88 and a half note equal to 112.

ETUDE XXIV.

Allegro con fuoco.

♩ - 88 ♩ - 112.



Musical score for Etude XXIV in G major, 2/4 time. The piece is in 2/4 time and consists of two staves. It features a variety of musical techniques including triplets, slurs, and dynamic markings such as *f* (forte), *p* (piano), and *cres.* (crescendo). The tempo is marked with a quarter note equal to 88 and a half note equal to 112. The score is divided into several systems, each containing two staves. The piece concludes with a final cadence.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings are present throughout the piece, including *poco*, *cres.*, *f*, *p*, *mf*, *risoluto*, and *marcato*. The piece is written in a key with one sharp (F#) and a 4/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and other rhythmic patterns. The page is numbered 4 in the bottom left corner.

4

Repeat each exercise from 8 to 12 times.
 ♩ - 100 ♩ - 132.

Practice with fingering A first.

Exercise 1 (Measures 1-8). Treble and bass staves. Fingering: 1 2 1 3 1 3 1 3 1 2 3, 1 3 1 2 3 1 3 1 3 1 2 3, 4 3 2 1 3 1 3 1 3 2 1 3, 1 3 2 1 3 1 3 2 1 3, 3 1 3 1 3 2 1 3. Measure 8 endings: A 1 3 2 1 4 3 2 1 4 3 2 1, B 2 3 4 5 2 3 4 5 2 3 4 5.

Exercise 2 (Measures 9-16). Treble and bass staves. Fingering: 5 4 3 2 5 4 3 2 5 4 3 2, 4 3 2 1 4 3 2 1 4 3 2 1, 5 4 3 2, 1 2 3 4 1 2 3 4 1 2 3 4, 2 3 4 5 2 3 4 5 2 3 4 5, 1 2 3 4 5.

Allegro molto. ♩ - 100 ♩ - 132. **ETUDE XXV.**

Exercise 3 (Measures 1-4). Treble and bass staves. Treble staff: 3 1 3 1, 1 2 3 1 3 1 2 3 1 3 1, 2 4 3 1 2 4 3 1 2 4 3 1, 3 1 3 1. Bass staff: 2, 1 3 2, 2, 2.

Exercise 4 (Measures 5-8). Treble and bass staves. Treble staff: 2 4 3 1 2 4 3 1 2 4 3 1, 5 4 3 2 1 3 2 1 3 2 1 2, 3 2 1 4 3 2 1 2, 1 2 1 3 1 3, 1 3 1 2 3. Bass staff: 2, 1 3 2, 1 3 2, 1 2, 1 3 2, 1 3 2.

Exercise 5 (Measures 9-12). Treble and bass staves. Treble staff: 1 3 1 2 3 1 2 3 1 2 3 1, 5 4 3 2 1 4 3 2 1, 1. Bass staff: 1 3 2, 1 3 2, 1 3 2, 1 3 2. Markings: *f*, *Red.*, **.*

Exercise 6 (Measures 13-16). Treble and bass staves. Treble staff: 4 2, 5 4, 4 2, 4 2. Bass staff: 1 3 1 2 3 1 3 1, 2 3 1 3 4, 5 4 3 2 1 3 2 1, 3 1 3 2 1, 3 1 3 1 3 1 3 1 2 3.

Exercise 7 (Measures 17-20). Treble and bass staves. Treble staff: 5 1, 4 2, 5 4, 4 1. Bass staff: 4 3 2 1 3 1 3 1 3 2 1 3, 2 3 4 1 3 1 3 1 2 3 1 3 4, 5 4 3 1 3 2 1 3 1 3 1 3 1. Markings: *poco*, *a*, *poco*, *cres.*, *- cen -*.

BLISS, ALL RAPTURES PAST EXCELLING.

(LIEBE SÜSS'STE ALLER WONNEN.)

MIA PER SEMPRE!

Alfred G. Robyn.

Tempo di Valse. ♩ - 80.



Bliss, all rapt - ure past ex - cel - ling, Now my hap - py heart is swell - ing;
Lie - be sü - ss'ste al - ler Won - nen, Die mein Herz be - glückt ge - won - nen;
Ah! non puo - te la fa - vel - la Ren - der quel ch'io sen - to in co - re

All my glad - ness all my pleas - ure This fond heart can nev - er sing.
Das Ent - zück - en zu ver - kün - den, Meinem Herz das Wort ge - bricht.
Da quel di che tu mia Bel - la Al mio a - more giu - ra - sti a - mor.

Ah!
Ah!
Ah!

All my glad - ness,
Das Ent-zück - en
No non puo - te

all... my pleas - ure, Ah!
zu... ver - kün - den, Ah!
la... fa - vel - la, Ah!

Con affetto.

This fond heart can nev - er sing. Love so
Meinem Herz das Wort ge - bricht. Lie - - - be
Ren - der quel ch'io sen - to in cor. Mia per

true at last re - quit - ed,
die mir wie - der schein - et
sem - - - pre! Al pet - - - to a - ne - - lo

f

To thy life my life u - -
 Die zwei Le - - - ben zart ver - -
 Ch'io ti ser - - ri o ca - - ra o -

p

ni - - ted Pur - - er joy in
 ein - - et Schön - - res Luos ist
 gnor Ah! non han la

f

rich - er meas - ure Smil - - ing
 nicht zu fin - den Beut das
 ter - - ra e il cie - - lo Del - - la mia

fort - - une can - - not bring
 Schick - - sals Göt - - tin nicht
 gio - - ia mag - gior mag - gior

2nd time. Same words as first time or la la

1st time.
a tempo.

Bliss..... all rapt - ures past ex - cel - ling, Now..... my hap - py heart is
Lie - be sü - ss'ste al - ler Won - nen Die mein Herz be - glückt ge -
No,..... non puo - te la fa - vel - la Ren - der quel chio sen to in

swell - ing; All..... my glad - ness all..... my pleas - ure, This..... fond heart can
won - nen Das..... Ent - zück - en zu..... ver - kün - den Mei - nem Herz das
co - re, Da..... quel di che tu,..... mia Bel - la, Al..... mio a - mor giu

Andante quasi recit.

All my
Das Ent -
Ah! non

nev - er sing,
Wort ge - bricht
ra - sti a - mor,

This fond heart can nev - er sing.
Mei - nem Herz das Wort ge - bricht.
Al..... mio a - mor..... giu - ra - sti a - mor.

rull.

glad - ness all my pleas - ure This fond heart can nev - er sing. Ah!.....
 zück - en zu ver - künn - den Mei - nem Herz das Wort ge - bricht. Ah!.....
 puo te la fa - vel - la Ren - der quel chio sento in cor. Ah!.....

p *colla voce.*

Tempo I. con affetto.

Love so true at last re - quit - ed
 Lie - be die mir wie - der schein - et
 Mia per sem - pre! Al pet - to a - ne - lo

pp

Ped. * *Ped.* * *Ped.* *

To thy life my life u - nit - ed
 Die zwei Le - ben zart ver - ein - et
 Chio ti ser - ri o ca - ra o - gnor

Ped. * *Ped.* * *Ped.* *

Pur - er joy in rich - er meas - ure
 Schön - res Loos ist nicht zu fin - den
 Ah! non han la ter - ra e il cie - lo

Ped. * *Ped.* * *Ped.* *

Smil - ing fort - une can - not bring.....
 Beut des Schick - sals Göt - tin nicht.....
 Del - la mia gio - ia mag-gior, mag-gior

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. *

Cadenza.

Ah Ah Ah

Ah! Ah!

Ah!

Ah! Ah! Ah!

* These chords may be played or omitted. Most singers prefer the support of an accompaniment.

a tempo.

Bliss, all rapt - ures past ex - cel - ling, Now my hap - py heart is swell - ing;
Lie - be sü - ste al - ler Won - nen Die mein Herz be - glückt ge - won - nen
Ah! non puo - te la fa - vel - la Ren - der quel ch'io sen - to in co - re,

All my glad - ness, all my pleas - ure, All my glad - ness, all my pleas - ure,
Das Ent - zück - en zu ver - kün - den Das Ent - zück - en zu ver - kün - den
Da quel di che tu, mia Bel - la, Al mio a - mor giu - ra - stia - mo - re,

This fond heart can nev - er sing, This fond heart can nev - er sing,
Meinem Herz das Wort ge - bricht Meinem Herz das Wort ge - bricht
Ah! non puo - te la fa - vel - la Ren - der quel ch'io sen - to in co - re,

f
This fond heart, This fond heart, can nev - er sing.
Mei - nem Herz Mei - nem Herz das Wort ge - bricht.
Ren - der quel ch'io sen - to in cor, sen - to in cor.

Ah! Pur - er joy in rich - or
 Ah! Schönres Loos ist nicht zu
 Ah! Ah! non han la ter - ra il

meas - ure Ah!
 fin - den Ah!
 cio - lo Ah!

Smiling fort - une
 Bent des Schick - sals
 Bella mia gio -

can - not bring, can - not bring, can - not bring, can - not
 Göt - tin nicht Göt - tin nicht Göt - tin nicht Göt - tin
 ia mag - gior, mag - gior, mag - gior, mag -

bring
 nicht.
 gior.

O SWALLOW, HAPPY SWALLOW.

(ABSCHIED DER SCHWALBEN)

DUET.

F. Kuecken.

Allegretto. ♩ - 88.

schierzando.

1. The swal-lows, yes, the swal - lows With shep-herds love to stay, The

2. To ev'-ry lit - tle play-ful lamb, A se-cret word they say, To

3. The joy-ful shep-herd sings a-loud: Be of my mind I pray, The

1. Die Schwal-ben, ja, die Schwal - ben Beim Hir - ten sind sie gern Die

2. Zu je - dem Lam - me plau - dern Sie noch ein heim-lich Wort Zu

3. Der mun-tre Hir - te sing - et Seht ihr nach mei - nem Sinn Der

1. swal - lows, yes, the swal - lows With shep-herds love to stay; But

2. ev'-ry lit - tle play - ful lamb A se - cret word they say We

3. joy - ful shep - herd sings a - loud, "Be of my mind I pray" To

1. Schwal-ben, ja, die Schwal - ben, Beim Hir - ten sind sie gern Und

2. je - dem Lam - me plau - dern Sie noch ein heim-lich - Wort Wir

3. mun - tre Hir - te sing - et Seht ihr nach mei - nem Sinn Ein

1. when the leaves are fall - ing They fly far, far a - way, But when the leaves are
 2. dare no lon - ger, lin - ger, The win - ter bids a - way! We dare no lon - ger
 3. where my thoughts are dwell - ing, Dear spar - rows fly a way To where my thoughts are

1. wenn die Blät - ter fal - len, Zieh'n sie wohl in die Fern' Und wenn die Blät - ter
 2. dür - fen nicht mehr zau - dern, Der Win - ter treibt uns fort Wir dür - fen nicht mehr
 3. Spätzchen nun dem bring - et, Die schön - sten Grü - ße hin Ein Spätzchen nun dem

1. fall - ing They fly far, far a - way, Far, far a - way, So blithe and gay, Far, far a -
 2. lin - ger, The win - ter bids a - way! From place to place We fly a - pace From place to
 3. dwell - ing, Dear spar - rows fly a - way Far, far a - way, So blithe and gay, Far, far a -

1. fal - len, Zieh'n sie wohl in die Fern' Wohl in die Fern' so gern so gern So gern so
 2. zau - dern, Der Win - ter treibt uns fort Von Ort zu Ort, uns Schwalben fort Uns Schwalben
 3. bring - et, Die schön - sten Grü - ße hin Da - hin da - hin Nach meinem Sinn Nach meinem

1. way, So blithe and gay, Far, far a - way, So blithe and gay, Far, far a - way so blithe and
 2. place We fly a - pace, From place to place We fly a - pace From place to place we fly a -
 3. way, So blithe and gay, Far, far a - way, So blithe and gay, Far, far a - way so blithe and

1. gern Wohl in die Fern' So gern so gern Wohl in die Fern' Wohl in die Fern' so gern so
 2. fort Von Ort zu Ort Uns Schwalben fort Von Ort zu Ort Von Ort zu Ort uns Schwalben
 3. Sinn Da - hin da - hin Nach mei - nem Sinn Da - hin da - hin Da - hin da - hin nach mei - new

in die Fern'
far a - way



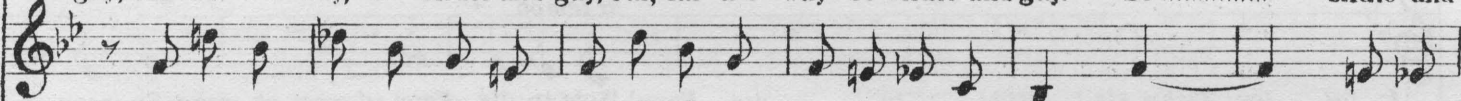
1. gay, Far, far a - way, so blithe and gay, Far, far a - way, so blithe and
2. pace, From place to place we fly a - pace, From place to place we fly a -
3. gay, Far far a - way, so blithe and gay, Far far a - way, so blithe and



1. gern Wohl in die Fern' so gern so gern Wohl in die Fern' so gern so
2. fort Von Ort zu Ort uns Schwalben fort Von Ort zu Ort uns Schwalben
3. Sinn, Da_hin da_hin nach meinem Sinn Da_hin da_hin nach meinem



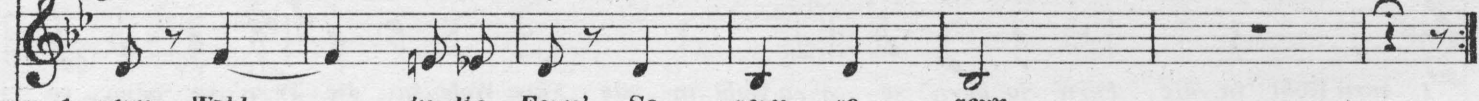
1. gay, Far, far a - way, so blithe and gay, Far, far a - way so blithe and gay, So blithe and
2. pace From place to place we fly a - pace From place to place we fly a - pace We fly a -
3. gay, Far far a - way, so blithe and gay, Far, far a - way so blithe and gay. So blithe and



1. gern Wohl in die Fern' so gern so gern Wohl in die Fern' so gern so gern So gern so
2. fort Von Ort zu Ort uns Schwalben fort Von Ort zu Ort uns Schwalben fort Von Ort zu
3. Sinn Da_hin da_hin nach mei - nem Sinn Da_hin da_hin nach meinem Sinn Da - - - hin da -



1. gay, Far far a - way, So blithe and gay.
2. pace From place to place We fly a - pace.
3. gay, Far far a - way So blithe and gay.



1. gern Wohl in die Fern' So gern so gern
2. Ort Uns Schwalben fort Uns Schwal - ben fort
3. hin Nach meinem Sinn Nach mei - nem Sinn



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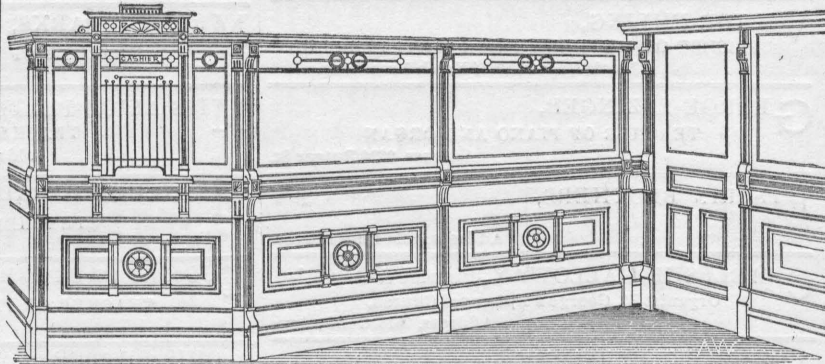
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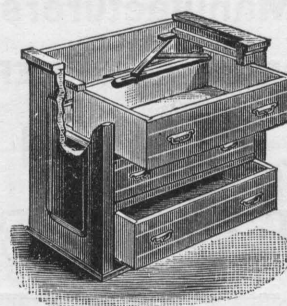
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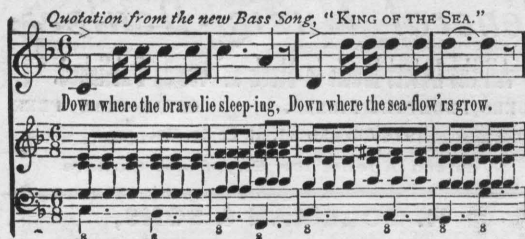
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Tschaikowsky is a tall man, very handsome, with a grey beard. He is a familiar figure in Leipzig, where his best works are first produced. His full name is Peter Illitsch Tschaikowsky. He did not adopt the profession of music until after he had fitted for that of law, and had accepted a post at St Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg, in 1862, Tschaikowsky entered its classes, study-

ing harmony and counterpart under Zaremba, and composition under Rubinstein. In 1866, Nicholas Rubinstein established the new Conservatory of Music at Moscow, and invited Tschaikowsky to a professorship, which he held for twelve years.

A curious and somewhat unique action is pending just now in a Dresden Court of Justice, wherein the plaintiff seeks to recover damage to the amount of £325 from a well reputed local singing-master for wrong treatment of his voice. The professor, it appears, considered his pupil's voice to be a baritone, and consequently aimed at the development of the

upper notes. After a prolonged course of study, his pupil made application at several lyrical establishments for an engagement, but was refused on the ground that he was not a baritone, but a genuine bass, and that instead of forcing his upper notes, he should have cultivated his vocal organ in the opposite direction. The pseudo-baritone feels naturally aggrieved at the loss of time incurred and at the prospect of having to begin his training over again, and hence these proceedings. The matter has been submitted to several experts one of whom is Dr. Wüllner, of the Cologne Conservatorium.

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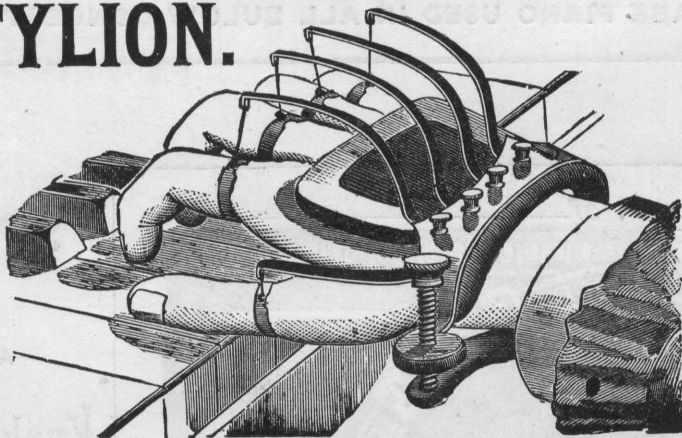
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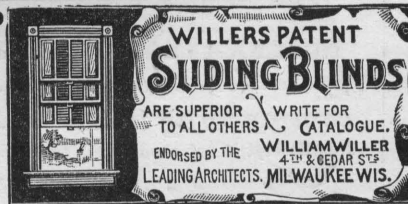
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